



american composers orchestra

news release

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PRESS CONTACT: Maggie Stapleton, Jensen Artists
646.536.7864 x2; maggie@jensenartists.com

American Composers Orchestra Announces 2019-2020 Concerts at Carnegie Hall

Derek Bermel, Artistic Director & George Manahan, Music Director

Featuring major premieres by John Luther Adams, Mark Adamo, Nina C. Young, and Hilary Purrington



NEW ENGLAND ECHOES: Wednesday, November 13, 2019, 7:30 PM at Zankel Hall

- World premiere of Hilary Purrington's *Guitar Concerto*, featuring JJJJ
- World Premiere of orchestrations by Hilary Purrington and Hannah Lash of *Selected Songs* by Charles Ives, featuring Jamie Barton, mezzo-soprano
 - New York City Premiere of Matthew Aucoin's *Evidence*

THE NATURAL ORDER: Thursday, April 2, 2020, 7:30 PM at Zankel Hall

- New York City Premiere of Pulitzer Prize-winner John Luther Adams' *Become River*
- World Premiere of Mark Adamo's *Last Year: Concerto for Cello and String Orchestra* featuring Jeffrey Zeigler
- World Premiere of the expanded version of Nina C. Young's *Out of whose womb came the ice* featuring David Tinervia, baritone and R. Luke DuBois, projection designer

For more information: www.americancomposers.org

New York, NY – American Composers Orchestra (ACO) announces two performances presented by Carnegie Hall in Zankel Hall during the 2019-2020 season. Under the leadership of Artistic Director Derek Bermel, Music Director George Manahan, and President Edward Yim, ACO continues its commitment to the creation, performance, preservation, and promotion of music by American composers with programming that reflects the innovative ways new American orchestral music sparks curiosity through geographic, stylistic, and gender diversity. ACO's concerts at Carnegie Hall include premieres by 2014 Pulitzer Prize winner John Luther Adams, Mark Adamo, 2015 Rome Prize winner and 2013 ACO Underwood Audience Choice Award winner Nina C. Young, and 2017 ACO Underwood

Commission winner **Hilary Purrington**. Additional 2019-2020 performances and activities will be announced in June 2019.

Through the Underwood New Music Readings and EarShot partnerships with orchestras around the country, ACO is dedicated to cultivating the next generation of composers. As alumnae of ACO's emerging composers programs, Nina C. Young and Hilary Purrington were selected for Philadelphia Orchestra's showcase of readings by women composers in September 2018. The Philadelphia Orchestra subsequently commissioned Young, Purrington, and four other ACO alumni to compose new orchestral works.

"ACO's 2019-2020 Carnegie Hall programs highlight the breadth and depth of American music being composed today," commented ACO Artistic Director Derek Bermel. "Our audience will have the unique opportunity to experience world premieres of these emerging talents alongside established American voices – brand new music heard for the very first time in New York City."

ACO's concert at Zankel Hall on **November 13, 2019** presents the world premiere of **Hilary Purrington's Guitar Concerto**, an ACO commission with the support of Paul and Michelle Underwood. Featuring guitarist **JJJI**, Purrington's Guitar Concerto ignores the question of whether or not to embrace the traditional Iberian sounds of the classical guitar, and instead focuses on the instrument's interaction with the larger ensemble – leading the orchestra and controlling the narrative. The concert also includes the world premiere of orchestrations of *Selected Songs* by **Charles Ives**, arranged by **Purrington** and **Hannah Lash**, featuring mezzo-soprano **Jamie Barton**. The New York City premiere of **Matthew Aucoin's Evidence**, written in 2016 for the Los Angeles Chamber Orchestra, completes the program. In the work, Aucoin considers the Merriam-Webster definition of the word "evidence" – something which shows that something else exists or is true – within his assertion, "The basic difference between music and religion is music's fondness for evidence."

On **April 2, 2020** at Zankel Hall, ACO will give the New York City premiere of **John Luther Adams' Become River**, composed for the St. Paul Chamber Orchestra in 2010 as a companion piece to his 2014 Pulitzer Prize-winning orchestral work, *Become Ocean*. Adams notes, "From a single high descending line, this music gradually expands into a delta of melodic streams flowing toward the depths. I now imagine this river and its related ocean, as part of a larger series of pieces encompassing desert, mountain, tundra and perhaps other landscapes and waterscapes." This program also features the world premiere of **Mark Adamo's Last Year: Concerto for Cello and String Orchestra**, an ACO co-commission featuring cellist **Jeffrey Zeigler**. The new work explores the idea of an apocalyptic Quattro Stagioni. Instead of the four seasons as depicted by Vivaldi, Adamo uses four extreme landscapes and brings the deeper-voiced cello as a bearer of this tale. Completing the program is **Nina C. Young's Out of whose womb came the ice**. Young and projection designer R. Luke DuBois create a sonic and visual portrait of famed explorer Ernest Shackelton's Antarctic journey (1914-17). ACO gave the world premiere of the first part of the piece in 2017 and will premiere the expanded version on this concert, featuring baritone **David Tinervia**.

ACO's 2019-2020 Concerts at Carnegie Hall

NEW ENGLAND ECHOES

Wednesday, November 13, 2019 at 7:30 PM

Zankel Hall at Carnegie Hall | 57th St. and 7th Ave., NYC

Tickets & Information: www.carnegiehall.org (bit.ly/ACOEchoes)

Subscriptions now available. Single tickets available August 21, 2019.

American Composers Orchestra

George Manahan, music director and conductor

Jamie Barton, mezzo-soprano

JJJI, guitar

HILARY PURRINGTON: Guitar Concerto (World Premiere)

CHARLES IVES: Selected songs (World Premieres of orchestrations by Hilary Purrington and Hannah Lash)

MATTHEW AUCOIN: Evidence (2016, New York City Premiere)

Hilary Purrington is a New York City-based composer of chamber, vocal, and orchestral music. She was the winner of the 2017 ACO Underwood Commission, and her work has received recognition from the American Academy of Arts and Letters, the American Society of Composers, Authors, and Publishers (ASCAP), the International Alliance for Women in Music, and the National Federation of Music Clubs (NFMC), among others. Purrington's music has been performed by many distinguished ensembles, including the Minnesota Orchestra, the American Modern Ensemble, the Peabody Modern Orchestra, and the Yale Philharmonia. Recent commissions include new works for the Albany Symphony, the Melodia Women's Choir of NYC, Yale Glee Club, and the New York Youth Symphony. In addition to ACO's premiere, Purrington has also been commissioned to write for the Philadelphia Orchestra through ACO's 2018 New Music Readings program with the Philadelphia Orchestra. For the 2018–19 season, Purrington is composer-in-residence for the Musical Chairs Chamber Ensemble. Originally from Longmeadow, Massachusetts, Purrington currently lives and works in New York City. She holds degrees from the Yale School of Music, The Juilliard School, and the Shepherd School of Music at Rice University. www.hilarypurrington.com

Of her new **Guitar Concerto**, commissioned by ACO with support from Paul and Michelle Underwood, Purrington writes, "When creating a new work, I find it helpful to know the ensemble and/or the individual instrumentalists who will perform the piece. As a participant in the 2017 Underwood New Music Readings and a former housemate of Jiji Kim, I possess a unique familiarity with both performing forces. Even though classical guitarists now enjoy a broad contemporary repertoire, the instrument remains tied to Iberian sounds and traditions. Composers frequently encounter this problem when composing new works for classical guitar. Should they embrace its tradition or work against it? At this point, my solution has been to ignore the question entirely. Rather than focusing on the sound of the solo instrument, I have instead focused on the guitar's interaction with the larger ensemble. In my mind, the guitar leads the entire orchestra and controls the musical narrative, and this idea has served as an inspiration for the entire work."

Hailed by *The New York Times* as "striking and resourceful...handsomely brooding," **Hannah Lash's** music has been performed in concert halls in the US and worldwide venues at Carnegie Hall, Los Angeles' Walt Disney Concert Hall, Lincoln Center, and many more. Lash has received numerous honors and prizes, including the ASCAP Morton Gould Young Composer Award, a Charles Ives Scholarship (2011) and Fellowship (2016) from the American Academy of Arts and Letters, a Fromm Foundation Commission, a Chamber Music America Classical Commissioning Grant, a fellowship from Yaddo Artist Colony, the Naumburg Prize in Composition, the Barnard Rogers Prize in Composition, the Bernard and Rose Sernoffsky Prize in Composition, and numerous academic awards. Her orchestral work *Furthermore* was selected by the American Composers Orchestra for the 2010 Underwood New Music Readings. Her chamber opera, *Blood Rose*, was presented by New York City Opera's VOX in the spring of 2011. Hannah Lash is currently developing a new chamber opera and a concerto for two harps and orchestra, which will both see premieres in 2019.

"Knowing that one of the great singers of her generation – Jamie Barton – loves the songs of Charles Ives, we saw a unique opportunity to create something for her and our audience," said ACO President Edward Yim. "This project not only pays homage to one of the icons of American music, it also invites today's composers (Purrington and Lash) to be inspired by him and gives ACO the opportunity to work with this incredible soloist."

Matthew Aucoin, a 2018 MacArthur Fellow, is an American composer, conductor, pianist, and writer. His oeuvre as a composer extends from solo piano to chamber and orchestral music to opera. Beginning in the fall of 2016, Aucoin was named Artist-in-Residence at Los Angeles Opera. This position, created for Aucoin, features him as a composer and conductor, and culminates in the world premiere of a newly-commissioned opera in 2019. Aucoin's first opera, *Crossing*, premiered at the American Repertory Theater in May 2015 and had its New York premiere at BAM in October 2017. *Second Nature*, a one-act eco-opera for young people, commissioned by the Lyric Opera of Chicago, soon followed with a premiere in August 2015. He is currently at work on a new opera co-commissioned by Los Angeles Opera and the Metropolitan Opera, which will premiere in February 2020 in Los Angeles. Other recent works include *Merrill Songs*, commissioned by Carnegie Hall and Wigmore Hall and premiered by tenor Paul Appleby and the composer in March 2016; *Dual* for cello and bass, commissioned by Symphony Center Presents and premiered by Yo-Yo Ma and Alexander Hanna, principal bass of the Chicago Symphony, in May 2015; and *The Orphic Moment*, featuring countertenor Anthony Roth Costanzo and commissioned by the Peabody Essex Museum where Aucoin is composer-in-residence, which premiered in June 2014.

Of *Evidence*, Aucoin notes, "The basic difference between music and religion is music's fondness for evidence. Music-making — at least as I understand it — is a religious practice, but music doesn't have much time for faith. You wouldn't trust a composer or performer who says, 'I know my music doesn't sound that great, but...take my word for it.' Good

music both enacts and embodies. It's both an act of praise and evidence of some other order, a consciousness, a presence. It speaks to us of some 'elsewhere' by manifesting burnt traces of that elsewhere. I find the word 'evidence' inexplicably beautiful. Even the Merriam-Webster definition — awkwardly worded, at first glance — feels resonant: 'something which shows that something else exists or is true.' When a piece of music is convincing on its own terms — when it earns its affirmations, or when it seduces us into some landscape that we would have thought uninhabitable — hasn't it manifested the presence of some other, self-sufficient world?"

Listen to music by Purrington, Lash, and Aucoin:

Hilary Purrington: <http://hilarypurrington.com/large-ensemble.html>

Hannah Lash: <http://hannahlash.com>

Matthew Aucoin: <https://soundcloud.com/matt-aucoin>

THE NATURAL ORDER

Thursday, April 2, 2020 at 7:30 PM

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American Composers Orchestra

George Manahan, music director and conductor

Jeffrey Zeigler, cello

David Tinervia, baritone

R. Luke DuBois, projection designer

JOHN LUTHER ADAMS: *Become River* (New York City Premiere)

MARK ADAMO: *Last Year: Concerto for Cello and String Orchestra* (World Premiere)

NINA C. YOUNG: *Out of whose womb came the ice* (World Premiere of expanded version)

John Luther Adams is a composer whose life and work are deeply rooted in the natural world. Adams was awarded the 2014 Pulitzer Prize for Music for his symphonic work *Become Ocean*, as well as a Grammy Award for "Best Contemporary Classical Composition" (2014). *Inuksuit*, his outdoor work for up to 99 percussionists, is regularly performed all over the world. Columbia University has honored Adams with the William Schuman Award "to recognize the lifetime achievement of an American composer whose works have been widely performed and generally acknowledged to be of lasting significance." A recipient of the Heinz Award for his contributions to raising environmental awareness, Adams has also been honored with the Nemmers Prize from Northwestern University "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries." Born in 1953, Adams grew up in the South and in the suburbs of New York City. He studied composition with James Tenney at the California Institute of the Arts, where he was in the first graduating class (in 1973). In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act, and subsequently served as executive director of the Northern Alaska Environmental Center. Adams has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has also served as composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network. The music of John Luther Adams is recorded on Cantaloupe, Cold Blue, New World, Mode, and New Albion, and his books are published by Wesleyan University Press.

John Luther Adams' *Become River* was composed for the St. Paul Chamber Orchestra in 2010 as a companion piece to his 2014 Pulitzer Prize-winning orchestral work, *Become Ocean*. Adams says of the genesis, "Steven Schick and I were having dinner together. I was just beginning work on a large-scale piece for the Seattle Symphony. So when Steve asked me if I might be interested in composing a new piece for the St. Paul Chamber Orchestra, I must have hesitated. Deftly, Steve asked me to tell him a little about the Seattle piece. I went on at length about the music I'd begun to imagine, finally concluding: 'It's called *Become Ocean*. The title comes from a poem that John Cage wrote in honor of Lou Harrison.' Cage observes that the breadth and variety of Harrison's music make it "resemble a river in delta." He concludes that: 'Listening to it / we become / ocean.' 'So you're already composing a symphonic ocean,' Steve said. 'Maybe for a smaller orchestra you could go ahead and compose that river in delta.' Steve had me, and I knew it. Within a week I'd

begun work on *Become River*. From a single high descending line, this music gradually expands into a delta of melodic streams flowing toward the depths. I now imagine this river and its related ocean, as part of a larger series of pieces encompassing desert, mountain, tundra and perhaps other landscapes and waterscapes.”

American composer-librettist **Mark Adamo**'s latest opera, *Becoming Santa Claus*, was released on DVD/Blu-Ray in September 2017. It was commissioned and introduced by Dallas Opera in December 2015. The DVD release follows a new production of *The Gospel of Mary Magdalene* in Boulder, Colorado, directed by Adamo. His third full-length opera, *The Gospel of Mary Magdalene* was commissioned and introduced by San Francisco Opera in June 2013 and which itself followed a busy season of opera and chamber premières. Mark Adamo first attracted national attention with the libretto and score to his uniquely successful début opera, *Little Women*, after the novel by Louisa May Alcott. Introduced by Houston Grand Opera in 1998 and revived there in 2000, *Little Women* has since enjoyed over 100 national and international engagements in cities ranging from New York to Minneapolis, Toronto, Chicago, San Francisco, Adelaide, Mexico City, Tokyo, and the recent European premiere in Belgium (2009) and Canadian premiere in 2010 in Calgary and Banff. It is one of the most frequently performed North American operas of the last two decades. Telecast by PBS/WNET on Great Performances in 2001 and released on CD by Ondine that same year, in autumn 2010 Naxos released the DVD of *Little Women's* 2001 broadcast. Comparable acclaim greeted the premiere of *Lysistrata*, or the Nude Goddess, adapted from Aristophanes' comedy but including elements from Sophocles' *Antigone*. *Lysistrata* was commissioned by Houston Grand Opera for its 50th anniversary and premiered in March 2005 with additional performances at New York City Opera in 2006 and Fort Worth Opera in 2012. Adamo's first concerto, *Four Angels: Concerto for Harp and Orchestra*, was commissioned by the National Symphony Orchestra and introduced in June 2007. It was subsequently performed by Utah Symphony in 2011 and the Thailand International Contemporary Music Festival in July 2016. Naxos released Adamo's dramatic orchestral song cycle *Late Victorians* in 2009 on an all-Adamo CD which also features Alcott Music, from *Little Women*, for strings, harp, celesta, and percussion; *Regina Coeli*, an arrangement of the slow movement of *Four Angels* for harp and strings alone; and the four-minute Overture to *Lysistrata* for medium orchestra, performed by Eclipse Chamber Orchestra.

Last Year: Concerto for Cello and String Orchestra, featuring soloist Jeffrey Zeigler, is an environmentally-themed work exploring the idea of an apocalyptic Quattro Stagioni. Instead of the four seasons as depicted by Vivaldi, Adamo celebrates or mourns four extreme landscapes and brings the deeper-voiced cello as a bearer of this tale. The orchestral forces are modeled on Bernstein's *Serenade*: solo cello, string orchestra, harp, two percussion, and electronics. *Last Year* is co-commissioned by ACO (with the generous support of the Susan W. Rose Fund for Music), River Oaks Chamber Orchestra (Houston, TX), New Century Chamber Orchestras (San Francisco, CA), and Manitoba Chamber Orchestra.

The music of New York-based composer **Nina C. Young** (b.1984) is characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic music studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself, continuously metamorphosing from one state to another. Her musical voice draws from elements of the classical canon, modernism, spectralism, American experimentalism, minimalism, electronic music, and popular idioms. Her projects strive to create unique sonic environments that can be appreciated by a wide variety of audiences while challenging stylistic boundaries, auditory perception, and notions of temporality. Young's works have been presented by the National Gallery, the Whitney Museum, LA Phil's Next on Grand, and the St. Paul Chamber Orchestra's Liquid Music Series. Her music has garnered international acclaim through performances by the American Composers Orchestra, the Milwaukee Symphony, the Minnesota Orchestra, the Phoenix Symphony, Le Nouvel Ensemble Moderne, the Argento Chamber Ensemble, Either/Or, the JACK Quartet, *mise-en*, *wild Up*, and *Yarn/Wire*. Winner of the 2015-16 Rome Prize at the American Academy in Rome, Young has also received a Koussevitzky Commission, a Civitella Ranieri Foundation Fellowship, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Salvatore Martirano Memorial Award, Aspen Music Festival's Jacob Druckman Prize, and honors from BMI, IAWM, and ASCAP/SEAMUS. Recent commissions include a violin concerto for Jennifer Koh from the Philadelphia Orchestra, through ACO's 2018 New Music Readings program with the Philadelphia Orchestra, and a new work for the American Brass Quintet and EMPAC's wavefield synthesis audio system. A graduate of McGill University and MIT, Young completed her DMA at Columbia University. She is an Assistant Professor of Composition and Director of Electronic Music at UT Austin, and a Visiting Composer at the Peabody Institute. She is Co-Artistic Director of New York's Ensemble Échappé.

Out of whose womb came the ice creates a sonic and visual glimpse of a segment of the Imperial Trans-Antarctic Expedition (1914-17). ACO premiered the first part of this work in 2017. Of the piece, Young writes, “In August 1914, polar explorer Sir Ernest Shackleton gathered a crew of 27 men and set sail for the South Atlantic. They were in pursuit of

the last unclaimed prize of the Heroic Age of Exploration: to be the first to cross the Antarctic continent by foot. Upon entering the Weddell Sea, they encountered unusually foul weather. Weaving south, their ship, the *Endurance*, became trapped only 85 miles from their destination. After months of waiting for the ice to break, the ship was crushed and sank, leaving the crew stranded upon the ice floes. In pursuit of survival, Shackleton and his crew endured 22 months traversing ice floes up the Antarctic Peninsula. The final leg included a deadly 800-mile open boat journey in their lifeboat, in hopes of reaching South Georgia Island. The crew was rescued on August 30, 1916; everyone survived. Though the expedition failed, it remains one of the most miraculous stories of polar exploration and human survival. *Out of whose womb came the ice* looks at the expedition from the time they enter the Weddell Sea to the sinking of the *Endurance*. The visuals and electronics offer narrative elements drawn directly from documents of the journey: journal entries of the crew and images by expedition's official photographer Frank Hurley."

Listen to music by Adams, Adamo, and Young:

John Luther Adams: <https://open.spotify.com/artist/2A0yn1J7INkcUzoWzyP8yB>

Mark Adamo: <https://open.spotify.com/artist/14W0eyqvVWW10K68W2yIqs>

Nina C. Young: <https://soundcloud.com/nina-c-young>

About Derek Bermel, ACO Artistic Director

Grammy-nominated composer-clarinetist **Derek Bermel** has been hailed for his creativity, theatricality, and virtuosity. An "eclectic with wide open ears" (*Toronto Star*), Bermel is acclaimed for music that is "intricate, witty, clear-spoken, tender, and extraordinarily beautiful [and] covers an amazing amount of ground, from the West African rhythms of *Dust Dances* to the Bulgarian folk strains of *Thracian Echoes*, to the shimmering harmonic splendor of *Elixir*. In the hands of a composer less assured, all that globe-trotting would seem like an affectation; Bermel makes it an artistic imperative." (*San Francisco Chronicle*).

His engagement with myriad musical cultures has become part of the fabric and force of his compositional language. In addition to his role as Artistic Director of American Composers Orchestra, he is also Director of Copland House's CULTIVATE emerging composers' institute, served for four-years as Artist-in-Residence at Princeton's Institute for Advanced Study and is Curator of the Gamper Festival of Contemporary Music (Bowdoin International Music Festival). Recognized as a dynamic and unconventional curator and creator, his work has been performed by renowned artists worldwide. His commissioners have included the Pittsburgh, National, Saint Louis, New Jersey, Boston, and Pacific Symphonies, Los Angeles Philharmonic, Los Angeles, New Century, and St. Paul Chamber Orchestras, Chamber Music Society of Lincoln Center, WNYC Radio, eighth blackbird, the Guarneri and JACK Quartets, Seattle and La Jolla Chamber Music Society, Music from Copland House and Music from China, FIGURA (Denmark) Ensembles, Midori, ASKO/Schoenberg Ensemble and Veenfabriek (Netherlands).

As *The Boston Globe* wrote, "There doesn't seem to be anything that Bermel can't do with the clarinet." As a performer he has worked with a dizzyingly eclectic array of artists, including as soloist alongside Wynton Marsalis in his own *Migration Series*, commissioned by the Jazz at Lincoln Center Orchestra and American Composers Orchestra. Bermel's clarinet concerto *Voices* premiered at Carnegie Hall, with the composer as soloist, and he has performed the critically acclaimed work with more than a dozen orchestras, including the BBC Symphony, Los Angeles Philharmonic, and at the Beijing Modern Music Festival. His performance of *Voices* with the Boston Modern Orchestra Project led to a Grammy-nominated recording for Best Soloist with Orchestra. Founding clarinetist of the acclaimed Music from Copland House ensemble, Bermel's chamber music appearances also include performances with the Chamber Music Society of Lincoln Center; Borromeo, Pacifica, and JACK quartets; festivals including Moab, Fontana, Cape Cod, and Salt Bay; the Cliburn Series at the Modern, Carmel and Albuquerque Chamber Music Series, Garth Newel Center, Seattle Town Hall, and Louisville Chamber Music Society. He has collaborated on several film scores, and with artists such as playwright Will Eno, installation artist Shimon Attie, choreographer Sheron Wray, poet Wendy S. Walters, and hip hop legend Yasiin Bey (Mos Def).

Bermel's many honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, New Music USA's Trailblazer Award, and Academy Award from the American Academy of Arts and Letters, commissions from the Koussevitzky and Fromm Foundations, and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar, and Civitella Ranieri.

About George Manahan, ACO Music Director

ACO's Music Director, the wide-ranging and versatile **George Manahan**, has had an esteemed career embracing everything from opera to the concert stage, the traditional to the contemporary. He is also the Music Director of Portland Opera (OR), previously served as Music Director of New York City Opera for fourteen seasons, and has appeared as guest conductor with the Opera Companies of Seattle, Santa Fe, San Francisco, Chicago, Opera Theatre of St. Louis, Opera National du Paris and Teatro de Comunale de Bologna and the National, New Jersey, Atlanta, San Francisco, Milwaukee, and Indianapolis Symphonies, and the Hollywood Bowl Orchestra. In 2013, Manahan was awarded the Alice M. Ditson Award for his outstanding commitment to the work of emerging composers, and was honored four times by the American Society of Composers and Publishers (ASCAP) for his commitment to 20th-century music during his tenure as Music Director of the Richmond Symphony (VA).

Dedicated to the music of our time, he has led premieres of Tobias Picker's *Dolores Claiborne*, Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*, Hans Werner Henze's *The English Cat*, Terence Blanchard's *Champion*, the New York premiere of Richard Danielpour's *Margaret Garner*, and Emmy Award-winning composer Laura Karpman's Grammy Award winning *Ask Your Mama*, a collaboration with soprano Jessye Norman, The Roots, and Orchestra of St. Luke's. Recent seasons have included appearances at Santa Fe Opera, Rose Theater at Lincoln Center in a concert performance of Gluck's *Alceste* featuring Deborah Voigt, Music Academy of the West, and the Aspen Music Festival. The Live from Lincoln Center broadcast of his New York City Opera production of *Madame Butterfly* won an Emmy Award.

Manahan's discography includes the Grammy-nominated recording of Edward Thomas' *Desire Under the Elms* with the London Symphony, and Steve Reich's *Tehillim* on the EMI-Warner Brothers label. He is Director of Orchestral Activities at the Manhattan School of Music as well as a frequent guest conductor at the Curtis Institute of Music.

About ACO

Founded in 1977, American Composers Orchestra is dedicated to the creation, performance, preservation, and promotion of music by American composers. ACO makes the creation of new opportunities for American composers and new American orchestral music its central purpose. Through concerts at Carnegie Hall and other venues, recordings, internet and radio broadcasts, educational programs, New Music Readings, and commissions, ACO identifies today's brightest emerging composers, champions prominent established composers as well as those lesser-known, and increases regional, national, and international awareness of the infinite variety of American orchestral music, reflecting geographic, stylistic, and temporal diversity. ACO also serves as an incubator of ideas, research, and talent, as a catalyst for growth and change among orchestras, and as an advocate for American composers and their music. ACO programs seek to innovate and experiment, educate students and the public, and open the orchestra to diverse new influences and audiences.

More information about American Composers Orchestra is available online at www.americancomposers.org.

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This press release is available online at www.americancomposers.org/press-media

The commission and world premiere performance of Hilary Purrington's Guitar Concerto is made possible by Mr. and Mrs. Paul Underwood, with additional support provided by the Virginia B. Toulmin Foundation. The commission and world premiere of orchestrations of Selected Songs by Charles Ives is supported by the Howard and Sarah D. Solomon Foundation.

The commission and world premiere performance of Mark Adamo's Last Year: Concerto for Cello and String Orchestra is made possible with lead funding from Susan W. Rose Fund for Music, with additional support from ACO's 2020 Commission Club. The commission and world premiere of Nina C. Young's Out of whose womb came the ice is generously supported by the Virginia B. Toulmin Foundation.

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Derek Bermel, *Artistic Director* | George Manahan, *Music Director* | Edward Yim, *President*
Dennis Russell Davies, *Conductor Laureate* | Robert Beaser, *Artistic Director Laureate*
494 8th Avenue, Suite 503 | New York, NY 10001
Phone: 212.977.8495 | Web: www.americancomposers.org